

11450123

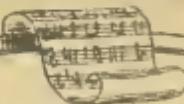
THE GLEN COLLECTION OF SCOTTISH MUSIC

Presented by Lady Dorothea Ruggles-
Brise to the National Library of Scotland,
in memory of her brother, Major Lord
George Stewart Murray, Black Watch,
killed in action in France in 1914.

28th January 1927.

Digitized by the Internet Archive
in 2010 with funding from
National Library of Scotland

THE VOCALIST'S COMPANION.



GLASGOW
MITCHISON & CO.
MUSIC PUBLISHERS TO HER MAJESTY

NATIONAL LIBRARY
OF SCOTLAND
EDINBURGH



Glen 25.

X
THE

VOCALIST'S COMPANION,

A CHOICE COLLECTION

OF

POPULAR SONGS WITH MUSIC,

ORIGINAL AND SELECTED.

INTENDED FOR THE USE OF

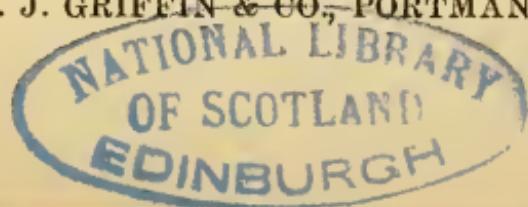
Schools and Public Institutions.

GLASGOW:

MITCHISON & CO. RICHARD GRIFFIN & CO.

EDINBURGH: OLIVER & BOYD.

LONDON: J. J. GRIFFIN & CO., PORTMAN SQUARE.





P R E F A C E.

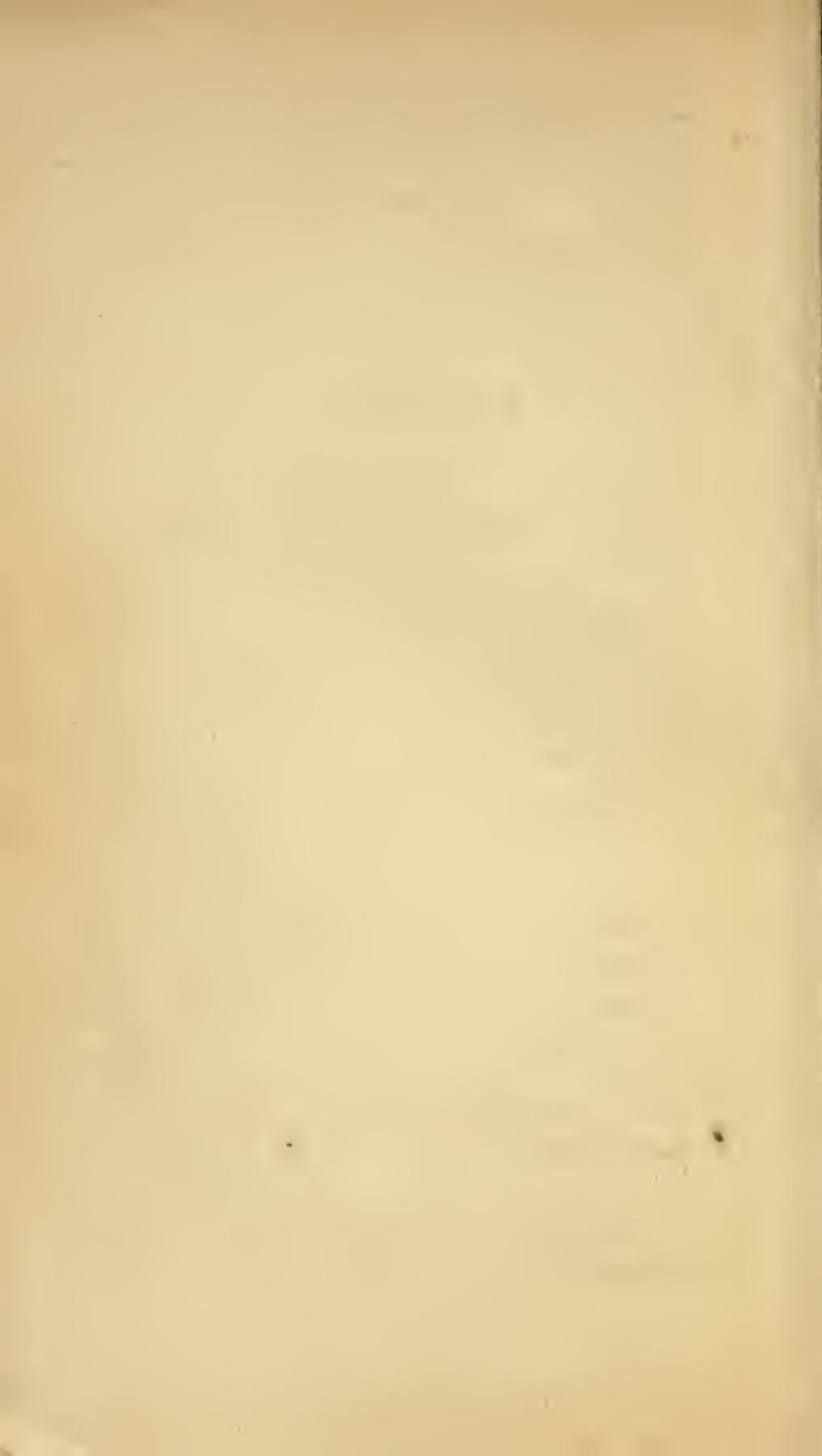
THE Editor, in submitting to the Musical Public this little compilation of Popular Songs, deems it necessary to state that he has, without encroaching on copyright, endeavoured to render the Work as interesting and useful as his limits would admit, and in no case has he without permission interfered with vested rights. Had there been no restriction, a more general selection could have been made, but, in other respects, he is confident it will be found equal to any Musical Work yet published.

Several excellent Songs, with words and music entirely original, appear for the first time, to which attention is directed ; also, to the New Words written expressly and adapted to popular melodies. Much care has been given by the Authors, that their Lyrics would not suffer by comparison with those previously published.

The Editor claims, as a portion of the merits of the Work, the general correctness and good reading of the words with the music, and hopes that the success of the present volume will induce him to continue a publication so decidedly useful and essential to master and pupil.

W. MITCHISON.

MUSIC SALOON,
BUCHANAN STREET. }



INDEX.

The first line, when it differs from the title, is also given.

A band of merry archers we,	Page	58
A life on the ocean wave,		37
All things love thee,		40
Annie Laurie,		53
Away, my gallant bark,		60
Banks of Allan Water,		54
Boatman's Catch,		19
Chase at Sea,		20
Come let us depart,		16
Come sit thee down,		28
Drink to me only,		59
Entreat me not to leave thee,		44
Fresh blows the breeze,		20
From his mountain land,		25
Gentle waves upon the deep,		40
Glad, glad my sire shall be,		56
God Save the Queen,		1

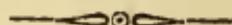
Happy Infant,	Page 15
Heath-clad haunts of infancy,	23
How brightly beams,.....	24
Hurra for the Highlands,.....	8
I lo'e the hills of Scotland,.....	39
I lived a life of happiness,.....	34
I'm afloat,.....	36
I ne'er found one like thee,.....	61
Ivy green,.....	43
Last words of Pestal,.....	12
Lightly tripping it o'er the sand,	18
Long, long ago,.....	21
Long time ago,.....	10
Long live the Queen,	3
Lucy Neal,.....	34
Maxwelton braes are bonnie,.....	53
Meet me on the gowan lea,	9
Minstrel of Tyrol,.....	25
My heart's on the Rhine,.....	22
My Mary's e'e,.....	41
National Catch,.....	3
Near a lake there drooped a willow,.....	10
O Clutha, bonnie are thy banks,.....	17
O come, sweet maid,.....	33
O saw ye my Mary,.....	14
O sister dear,.....	49
Oh! a dainty plant,.....	43
Oh! beauteous night,.....	50
Oh! the happy days of childhood,.....	6
Old Scotland, I love thee,.....	30

O'er many a lonely vale,.....	Page 61
On the banks of Allan Water,.....	54
Our Jean likes the morning,.....	5
Rocked in the cradle of the deep,.....	13
Row thee weel, my bonnie built wherry,	32
Ruth,.....	44
Rule Britannia,.....	63
Saw ye my Mary,.....	14
Sleep on, my beloved one,.....	31
Smile again, my bonnie lassie,.....	29
Sweet Rose of Hazeldean,	24
The Archer's Song,.....	58
The braes of Ardgowan,.....	46
The courtin' time,.....	5
The Miniature,.....	47
The moon is blinking o'er the lea,.....	29
The Old and the New Year,.....	26
The Queen of the May,.....	52
The Queen's Song,.....	2
The Sleeping Child,.....	15
The Warrior's Joy,.....	56
This lone heart is thine, lassie,.....	7
This world is all a fleeting show,.....	55
There's beauty in the dewy drops,.....	41
There grew in bonnie Scotland,	4
There's nothing true but heaven,.....	55
We'll row thee o'er the Clyde,.....	2
Wha wadna fecht for Charlie ?.....	48
What's a' the steer, kimmer?	42
White sand and grey sand,.....	64

When Britain first,	Page	63
When heath in rosy verdure,		23
Where are the friends,		21
Where the bee sucks,		50
Why am I thus forsaken,		45
Why chime the bells so merrily,		26
William was holding in his hand,		47
Woods of Dunmore,		7
Woodman, spare that tree,		11
Ye mariners of England,		62
Yes, my lot is cast,		12
You must wake and call me early,		52

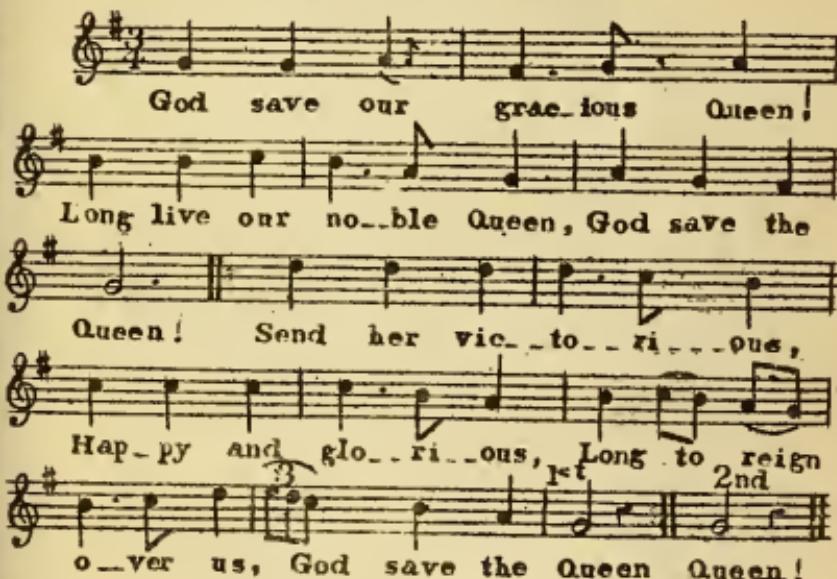
THE

VOCALIST'S COMPANION.



GOD SAVE THE QUEEN.

God save our gracious Queen,
Long live our noble Queen, God save the
Queen! Send her vic-to-ri-ous,
Hap-py and glo-ri-ous, Long to reign
o-ver us, God save the Queen Queen!



Thy choicest gifts in store,
On fair Victoria pour,
 Long may she reign!
May she defend our laws,
And ever give us cause
To sing, with heart and voice,
God save the Queen.

The Queen's Song.

WE'LL ROW THEE O'ER THE CLYDE.

By Andrew Park.

The musical score consists of five staves of music in common time, with a key signature of one sharp. The lyrics are integrated into the music, appearing below the notes. The lyrics are:

O! welcome to our heath clad hills, fair
 Scotia's gentle Queen! Where sea-girt Isles 'mid
 solar smiles give grandeur to the scene. Where
 lakes in sparkling beauty lie, And mountains rise in
 pride; With truthful heart and loving eye, We'll
 row, thee o'er the Clyde; With truthful heart and
 loving eye We'll row thee o'er the Clyde!

Ah! think not of those festive halls
 Where thou so late hast been,
 'Tis Nature's voice that fondly calls
 To welcome Albion's Queen;
 There may be spots to mem'ry dear,
 Where pleasure is the guide,
 But hearts more warm and more sincere
 Shall row thee o'er the Clyde.
 But hearts, &c.

Though lov'd in Erin's em'rald isle,
Where sweet the shamrock grows;
Though basking in the Saxon smile,
Where blossoms England's rose,
The Scottish thistle still can rear
Its Celtic head in pride,
And hearts as loyal and sincere
Shall row thee o'er the Clyde.
And hearts, &c.

3

Note—This song was written on the occasion of Her Majesty's visit to Glasgow, in August, 1849, and has everywhere elicited the greatest praise from the musical public; the following letter having also been received from Her Majesty, to whom the song is with permission dedicated:—

"BUCKINGHAM PALACE, September 4, 1849.

"Mr. Anson is commanded to acknowledge the receipt of Mr. Park's letter of the 27th ult., accompanied with a song in honour of Her Majesty's visit to Glasgow, and to thank him in the Queen's name for sending it."

"It would have been strange indeed had the present loyal feelings of the community failed to find vent in song. Mr. Park has here produced a song of sweet and lyrical construction, and with a fine, flowing, and effective melody."—*Glasgow Citizen*.

"A sweet and beautiful song, written and composed by Mr. Andrew Park, with appropriate embellishments, and arranged for the pianoforte. The melody is simple and very pleasing, and the words are in the author's best style. Mr. Park has written many excellent songs, but none more suitable for the occasion. "We'll row thee o'er the Clyde" will be a favorite wherever it is heard, and is sure to become extensively popular. Many a sweet voice will warble forth this charming little piece, to commemorate our gracious Queen's visit to her ancient city of Glasgow."—*Daily Mail*.

NATIONAL CATCH FOR FOUR VOICES.

1 Long live the Queen most happy peaceful days to see and
2 Peace---ful days to Her and all her family All joy
3 ----- to her the Prince & her young family
4 A----men A----men A----men

4 THERE GREW IN BONNIE SCOTLAND.

Sung with great applause by Mr. Templeton.

A musical score for a song. The music is in common time (indicated by '2') and uses a treble clef. The lyrics are written below the notes. The first two stanzas of the lyrics are:

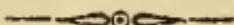
There grew in bon-nie Scotland A
this-tle and a-brier, And aye they twined and
clasped, Like sis-ters kind and dear:
The rose it was sae bon-nie, It
could ilk bosom charm; The this-tle spread its
thorny leaves To keep the rose from harm.

A bonnie laddie tended the rose baith aire and late,
He watered it, he fanned it, he wove it with his fate;
And the leal hearts of Scotland prayed it might never fa',
The thistle was sae bonnie green, the rose sae like the snaw.

But the weird sisters sat where hope's fair emblem grew,
They drapt a drap upon the rose o' bitter blasting dew;
And aye they twined the mystic thread, but ere their task
was done

The snaw-white rose it disappeared, it withered in the sun.

A bonnie laddie tended the rose baith aire and late,
He watered it, he fanned it, and wove it wi' his fate;
But the thistle tap it withered, winds bore it far awa';
And Scotland's heart was brokea for the rose sae like the
snaw.



THE COURTIN' TIME.

Written by Robert Nichol. Music by J. P. Clarke, M.B.

Our Jean likes the morning when milking.
the kye And May thinks the noontide gangs
mer-ri-ly by But nane o' them a' are sae
saft an se-reneAs the hours when the lads
come a courtin' at e'en A courtin' at e'en
come a court in at e'en As the hours when
the lads come a court in at e'en.

The sun quietly slips o'er the tap o' the hill,
An' the plover its gloamin' sang whistles fu' shrill;
Syne dimness comes glidin' where daylight has been,
And the dew brings the lads who come courtin' at e'en.

A-courtin' at e'en, come a-courtin' at e'en,

And the dew brings the lads who come courtin' at e'en;

When men-folk are crackin' o' ousen and lands,
And the kimmers at spinnin' are trying their hands;
I see at the window the face o' a frien',
An' I ken that my joe's come a-courtin' at e'en.

A-courtin' at e'en, come a-courtin' at e'en,

An' I ken that my joe's come a-courtin' at e'en.

6 OH! THE HAPPY DAYS OF CHILDHOOD.

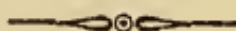
Poetry by A. Park. Music by W. H. Lithgow.

The musical score consists of five staves of music in common time. The first staff starts with a treble clef, followed by four more staves in bass, alto, tenor, and bass clefs respectively. The lyrics are integrated into the music, appearing below each staff. The melody is primarily composed of eighth and sixteenth notes.

Oh! the happy days of childhood,
When our hearts were glad and free; When we roam'd by
vale and wild wood, Lightsome as the sportive Bee
Happy, happy, happy childhood.
Then our hearts were glad and free, Happy, happy,
days of childhood, When our hearts were glad and free.

Then the morning sun with gladness,
Oped the joyous courts of day;
While our hearts, untouched with sadness,
Felt so cheerful and so gay.
Happy, happy, happy childhood,
Then the heart was glad and gay;
Happy, happy, happy childhood,
Then our hearts were glad and gay!

Who can turn to life's gay morning—
Who resume the charms of youth,
When sweet innocence adorning,
Lit the way to love and truth?
Happy, happy, happy childhood,
When the heart was glad and gay;
Happy, happy, happy childhood,
Then the heart was glad and gay.



THE WOODS O' DUNMORE.

7

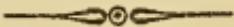
Sung with great applause by Mr. Templeton. Music by
James Jaap.

The musical score consists of eight staves of music in common time, treble clef, and G major. The lyrics are written below each staff:

This lone heart is thine, Lassie, -
charming and fair, This fond heart is thine,
Lassie, dear; Nae world's gear hae I, nae ox-en
nor kye, I've naething dear Lassie save a
putre heart to gie, Yet din na say me na, but
come, come a wa, An' wander dear, Lassie mang the
woods o' Dunmore, An' wander &c.

O sweet is thy voice, lassie, charming an' fair,
Enchanting thy smile, lassie dear;
I'll toil aye for thee, for ae blink o' thine e'e
Is pleasure mair sweet than siller to me.
Yet dinna say me na, &c.

O come to my arms, lassie, charming an' fair,
Awa' wild alarms, lassie dear;
This fond heart an' thine like ivy shall twine,
I'll lo'e thee, dear lassie, till the day that I dee.
O dinna say me na, &c.



HURRA FOR THE HIGHLANDS

Poetry by A. Park. Music by S. Barr.

The sheet music consists of six staves of musical notation in common time. The lyrics are integrated into the music, appearing below each staff. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. The fourth staff starts with a bass clef, the fifth with a bass clef, and the sixth with a bass clef. The lyrics describe the Highlands as the home of the Clansman, the brave & the free, where clouds rest on mountain tops, and where a cataract sings to the breeze. It also mentions a fisherman bounding over the sea in his fleet, tiny bark, through the perilous night. The music concludes with a repeat sign and the instruction 'D.C.'

Hur - ra; for the Highlands; the stern Scottish
 Highlands; The home of the Clansman, the brave & the
 free Where the clouds love to rest; on the mount ains
 rough breast, Ere they journey a far o'er the islandless
 sea. 'Tis there where the Cataract sings to the breeze, as
 it dashes in foam like a spirit of light; And 'tis
 there the bold fisherman bounds o'er the seas. In his
 fleet, tiny bark, through the perilous night. Then hurra.

'Tis the land of deep shadow, of sunshine, and shower,
 Where the hurricane revels in madness on high;
 For there it has might that can war with its power,
 In the wild dizzy cliffs that are cleaving the sky.

Then Hurra for the Highlands, &c.

I have trod merry England, and dwelt on its charms;
 I have wandered through Erin, the gem of the sea;
 But the Highlands alone, the true Scottish heart warms;
 Her heather is blooming, her eagles are free.

Then Hurra for the Highlands, &c.

MEET ME ON THE GOWAN LEA.

9

Poetry by W. Cameron. Music by Matthew Wilson.

Meet me on the gowan lea, Bonnie Mary,
 sweetest Mary, Meet me on the gowan
 lea, My ain my artless Mary,
 Be fore the sun sink in the west, And
 nature a' ha'e gone to rest; There to my fond, my
 faith fu' breast, O let me clasp my Mary,
 Meet me on the gowan lea, Bonnie Mary, sweetest Mary,
 Meet me on the gowan lea, My ain my artless Mary.

The gladsome lark o'er moor and fell,
 The lintie in the bosky dell,
 Nae blyther than your bonny s'l',
 My ain, my artless Mary.
 Meet me, &c.

We'll join our love-notes to the breeze
 That sighs in whispers through the trees,
 And a' that twa fond hearts can please,
 Will be our sang, dear Mary.
 Meet me, &c.

There ye shall sing the sun to rest,
 While to my faithfu' bosom prest,
 Then wha sae happy, wha sae blest,
 As me and my dear Mary?
 Meet me, &c.

LONG TIME AGO.

Music by Charles E. Horn.

Near the lake where droop'd the willow,
 Long time a--go! Where the rock threw
 back the bil--low, Brighter than snow;
 Dwelt a maid, be--lovd and cherish'd,
 By high and low; But with Au--tumn's
 leaf she per-ish'd, Long time a--go!

Rock, and tree, and flowing water,
 Long time age!
 Bird, and bee, and blossom taught her
 Love's spell to know!
 While to my fond words she listen'd,
 Murmuring low,
 Tenderly her dove eyes glisten'd,
 Long time ago!

Mingled were our hearts for ever,
 Long time ago!
 Can I now forget her? never!
 No, lost one, no!
 To her grave these tears are given,
 Ever to flow!
 She's the star I miss'd from heaven,
 Long time ago!

WOODMAN, SPARE THAT TREE.

11

Poetry by G. P. Morris, Esq. Music by Henry Russell.

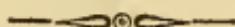
Woodman spare that tree! Touch not a single
 bough; In youth it shel ter'd me, And
 I'll pro-tect it now 'Twas my fore-father's
 hand That placed it near his cot, There
 woodman, let it stand, Thy axe shall harm it not.

That old familiar tree, whose glory and renown
 Are spread o'er land and sea; oh! wouldst thou hew it
 down?

Woodman, forbear thy stroke, cut not its earth-bound ties;
 Oh! spare that aged oak, high tow'ring to the skies.

In childhood I have slept beneath its genial shade,
 Or thro' its branches crept, and with its hoar leaves play'd;
 Here too our youthful joys—the parents' kind caress,
 That from the heart ne'er flies, make me that old oak bless.

My heart-strings round thee cling close as thy bark, old
 friend!
 Here shall the wild bird sing, and still thy branches bend;
 Old tree! the storm thou'l brave; oh! woodman, leave the
 spot,
 While I've a hand to save, thy axe shall harm it not.

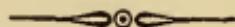


THE LAST WORDS OF PESTAL.

Written by Alphonse.

The musical score consists of five staves of music in common time, featuring a treble clef and a key signature of one flat. The lyrics are written below each staff in a cursive script. The first staff begins with the line "Yes my lot is cast, My latest morning light is". The second staff continues with "breaking, Life will soon be past And o - ther.". The third staff begins with "realms the spirit waking, Ah strange sounds I". The fourth staff begins with "hear That are too sad for me; Soon my spirit free". The fifth staff begins with "Shall quit its mi-sery. Peace and ho-ly joy shall". The final line of lyrics, "a par-ta-ker be Where my troubl'd soul shall flee", is positioned below the fifth staff.

Yes! my cares are o'er,
With all my heartfelt shame and sorrow;
These I'll dread no more,
But live in endless bliss to-morrow!
No oppression then,
With heavy thraldom more injures me,
When my spirit free,
Shall survive the horror of earth's infamy,
No more grief and pain shall be.
Yes! my lot is cast;
My latest morning light is breaking;
Life will soon be past,
And other realms my spirit waking!



ROCK'D IN THE CRADLE OF THE DEEP. 13

Music composed by J. P. Knight.

A musical score for 'Rock'd in the cradle of the deep' in common time, key signature of one flat. The music consists of six staves of music with lyrics underneath. The lyrics are:

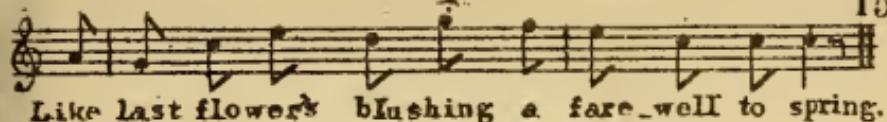
Rock'd in the cradle of the deep I lay me
down in peace to sleep; Se-ure I rest upon the
wave, For thou, oh, Lord! hast power to save. I
know thou wilt not slight my call, For thou dost
mark the sparrow's fall. And calm and peace-ful
shall I sleep...Rock'd in the cradle of the deep...
And calm and peaceful shall I sleep Rock'd &c.

And such the trust that still were mine,
Tho' stormy winds sweep o'er the brine;
Or though the tempest's fiery breath
Rous'd me from slumber to wreck and death!
In ocean-cave still safe with thee,
The gerin of immortality!
And calm and peaceful shall I sleep,
Rock'd in the cradle of the deep,
And calm and peaceful shall I sleep,
Rock'd in the cradle of the deep.

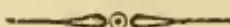
SAW YE MY MARY.

Written by Richard Ryan. Composed by John Sinclair

O saw ye my Ma...ry, when
 light as a fai...ry, She glides through the dance.
 as on Gos...sa...mar wing? She seems from earth spring
 ing and yet to earth clinging, Like last flower's
 blushing a farewell to spring! O saw ye young
 Ma...ry sae brisk and sae ai...ry? She's
 winsome and frank, and she's blythe as shes free; And
 while she is roaming frae morning 'till gloaming, Her
 heart bounds with lightness, her eye beams with glee.
 O saw ye my Ma...ry, when light as a fai...ry, She
 glides through the dance as on Gos...sa...mar wing? She
 seems from earth springing, and yet to earth clinging.



Her fair form caressing, my ardent suit pressing,
At the soft twilight hour we ranged through the grove;
Then gently entreating, and fond vow repeating,
She cherished my hopes, and she smiled in my love!
The moments pass'd sweetly, the night star rose fleetly
To light home my Mary, so kind and so fair.
When slumber steals lightly, kind fairies come nightly,
And watch o'er the couch of my Mary with care.
O saw ye my Mary, &c.

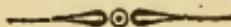


THE SLEEPING CHILD.

Poetry from the German. Music by Desjanor.

Hap-py In-fant on thy pil-low;
An-gels seem to make thee smile, Si-lence
keep-ing o'er thy sleep-ing,
Free of care and free of guile

Blessed infant! how endearing
'Tis to see thee smile in joy;
Care nor sorrow comes to-morrow,
Nought that can thy heart annoy!
Happy infant, in thy cradle,
Endless space thou seem'st to see;
Be a man, and all creation
Is not wide enough for thee.



COME, LET US DEPART FROM OUR SORROW.

Written by Andrew Park. Music by Donnizetti.

Come let us de-part from our sor-- row, And
chase all our dark doubts a-way; Per-haps the bright
beams of to-mor-- row Will banish the cares of to
day. Con-tentment is surely a bles-sing The
greatest that life can bestow, While frown-ing on fate
is distressing, To day we will banish, will banish
all care, Lets rival each o-ther in glad-ness, For
what is the good of all grief, The deepest and dull
est of sad-ness But seldom has yeilded re-lief:

Our ancestors loved to be merry,
Nor pin'd at the workings of fate;
They sang and they quaffed off their sherry,
Until every bosom grew great.
They chatted and laugh'd in their glory.

And chased every sorrow away,
By telling some comical story

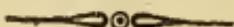
That happen'd in life's early day.

Then rival each other in gladness,

For what is the good of all grief?

The deepest and dullest of sadness,

But seldom has yielded relief.



O CLUTHA! BONNIE ARE THY BANKS.

Written by Robert Allan. Music by J. T. Clarke.

O Clutha bonnie are thy banks, An'
 bonnie are thy winding^s a, Be gins wi' mony a
 towrin hill, An mony a bonny birk-en shaw.
 An mony a bonnie bonnie lass, Is wood up on
 thy banks sae green, But near was one sae
 sweet and fair, As the bonnie lass I wood yestreen.

As wandering down thy sylvan banks,

Far frae yon city's smoke and din,

Whar yonder birks sae sweetly wave,

I met the dear, the lovely ane.

I wist na wha the maid might be,

She might hae been fair Scotia's queen,

There ne'er was ane amang them a',

Like the bonnie lass I woo'd yestreen.

18 LIGHTLY TRIPPING IT O'ER THE SAND.

THE WATER SPRITE'S CHANT.

Written by N. Howard McGachen, Esq. Music by Miss M. S.

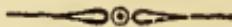
Scott.

Light-ly tripping it o'er the sand,
 Mer-ri-ly dance we hand in hand, Who so
 hap-py, so hap-py as we"; Ten-ants of the
 boundless sea! Ten-ants of the boundless sea.
 What care we that the o-cean blast, Whistles
 a-round the quiv'ring mast, What care we
 that the great and the brave, Sink beneath the
 ruth-less wave? Are they not sounds that we
 hear every day. Are they not visions that soon
 melt a-way? Light-ly tripping it o'er the sand,

Musical score for 'Merri-ly dance we hand in hand'. The score consists of three staves of music in common time with a key signature of one sharp. The lyrics are written below the notes.

Mer-ri-ly dance we hand in hand, Who so
 hap-py, so hap-py as we, Ten-ants of the
 bound-less sea! Ten-ants of the boundless sea.

Gaily footing it midst the surf,
 Softer than the softest turf;
 Who so merry, so merry as we?
 Who so wild, or half so free?
 What care we for the wild wave's foam;
 Is it not part of our ocean home?
 What care we that the tempest's sound
 The sinking mariner's shriek has drown'd?
 Are they not sounds that we hear every day?
 Are they not visions that soon melt away?
 Gaily tripping it, &c.



BOATMAN'S CATCH FOR THREE VOICES.

Musical score for 'A boat, a boat unto the ferry'. The score consists of three staves of music in common time with a key signature of one sharp. The lyrics are written below the notes.

A boat, a boat unto the ferry
 For we'll go o-ver to be mer-ry,
 To pluck the rose the nut the ber-ry.

CHASE AT SEA.

Music by J. P. Clark. Words by William Paul.

Fresh blows the breeze the gallant ship, Glides
o'er the ri-sing wave, The cheer-ing song of
Love and Home, De-lights the Brit-ish
brave, de-lights de-lights the British brave, But
bark a loft the watchful tar, A sail in sight des-
cries A sail, a sail, a sail in sight— Each
bounding heart re-plies, A sail in sight &c

Ahead she lies, a lofty bark,
Ahead five leagues or more;
The signal made, she proves a foe,
And stands for Gallia's shore.
'All hands give chase,' the boatswain calls;
All hands the call attend,
To clear the decks, to loose the reef,
And sheets and halyards bend.

In vain she spreads the swelling sail,
In vain to land she flies;
The bolts of war around her play,
To leeward now she lies.
Now daring rage and battle's roar
To joy and mirth give place,
Britannia's flag triumphant flies,
And vict'ry crowns the chase.

LONG, LONG AGO.

New words by A. Park.

The musical notation consists of six staves of music in common time, treble clef, and a key signature of one flat. The lyrics are integrated into the music, appearing below each staff. The first staff begins with the line "Where are the friends that we all loved so". The second staff continues with "dear, Long long, a-go long long a-go; Whose hearts". The third staff begins with "and affections were always sincere, Long, long a-". The fourth staff begins with "-go, long a-go, Many have fled to a far distant clime". The fifth staff begins with "Many have parted with friend-ship and time;". The sixth staff begins with "Some in their au-tumn, and some in their prime,". The final line, "Long, long a--go, long a--go.", appears below the end of the fifth staff.

Where are the pastimes that gave us such joy ?

Long, long ago—long, long ago !

When no cares on earth could our young hearts annoy,
Long, long ago—long ago !

Where are those mornings of life's early day,
When sweet sinless mirth made the sun seem so gay ?
All past for ever, for ever past away,
Long, long ago—long ago !

Yet still let us cherish the days that are gone,
Long, long ago—long, long ago !

Although we are left in this bleak world alone,
Long, long ago—long ago !

Still let us brood o'er their memories dear;
Still let us joyful and hopeful appear,
Nor mourn with regret, though bereft of them here,
Long, long ago—long ago !

MY HEART'S ON THE RHINE.

Composed by Adolphe Bernarde. Music by W. Speyer.

My hearts on the Rhine, in my
 own Fa-ther land, My hearts on the Rhine where-
 so-ev-er I stand, My hearts on the Rhine
 in my own Fa-ther land, Where in youths sunny
 days stood the home ev-er dear, While the
 friends that I lov'd And all fond one's were near,
 While the friends that I lov'd And all fond one's
 were near, Oh! land of my thought Ev-ry charm then
 was thine 'And still roam where I may And still
 roam where I may my hart my hearts On &c
 Oh! oft in my dreams I revisit thee still,
 As morn's joyous beams crown with glory each hill;
 Oh! oft in my dreams I revisit thee still;
 While sweet balmy gales thro' the green vineyards play,
 Where-blush cover'd wreaths woo the sun's golden ray:
 Where blush-cover'd wreaths woo the sun's golden ray;
 Oh! land of my love, every thought will be thine,

And still roam where I may, and still roam where I may,
 My heart, my heart's on the Rhine, on the Rhine,
 My heart's on the Rhine wheresoever I stand,
 My heart's on the Rhine, in my own fatherland.

THE HEATH-CLAD HAUNTS OF INFANCY.

Written by Andrew Park. Air--My Normandy.

The musical score consists of eight staves of music in common time, treble clef, and G major. The lyrics are written below each staff, corresponding to the musical notes. The lyrics describe various natural scenes and the author's fondness for them.

When heath in rosy verdure lies O'er mountain
 breasts in rich display; When summer blossoms
 meet the eyes Where'er our wandering foot-steps
 stray; When Cascades leap with dazzling sheen, And
 nature's grandest form is seen; I love my native
 glades to see, My heath clad, heath clad hills of Infancy!

I've seen Hibernia's verdant land,
 Like Titan rising from the sea;
 As if, by some enchanter's wand,
 It were a world alone and free!
 I've seen fair England's lofty towers,
 And France in its frivolity:
 But dearer far is still to me,
 My heath-clad, heath-clad haunts of infancy!

There's not a spot on this fair earth,
 That warms my heart, or charms mine eye;
 That calls such joyous thoughts to birth,
 Or can such careless hours supply,
 As those gigantic cliffs of old,
 Where clouds and winds can revel free;
 Where sunbeams shed ethereal gold—
 My heath-clad, heath-clad haunts of infancy!

SWEET ROSE OF HAZELDEAN.

Written by Alexander Rodger. Music by M. Wilson.

The musical score consists of eight staves of music in G major, common time, with a key signature of one sharp. The lyrics are written below each staff, corresponding to the melody. The lyrics describe a scene of natural beauty and a meeting between two people.

How brightly beams the bon_nie moon Frae
out the a_zure sky, While il..ka lit..le
star a-boon Seems sparkling bright wi' joy, While
il..ka lit..le star a-boon Seems spark..ling
bright wi' joy, How calm the eve! how blest the
hour! How soft the syl..van scene! How
fit to meet thee lovely flower! Sweet rose of
Hazel-dean! How fit to meet thee
love_ly flower! Sweet rose of Hazel-dean.

Now let us wander through the broom,
And o'er the flowery lea;
While summer wafts her rich perfume
Frae yonder hawthorn tree;
There on you mossy bank we'll rest,
Where we've sae often been,
Clasp'd to each other's throbbing breast,
Sweet rose of Hazeldean.

How sweet to view that face so meek,
 That dark expressive eye;
 To kiss that lovely blushing cheek,
 Those lips of coral dye!
 But oh! to hear thy seraph strains,
 Thy maiden sighs between,
 Makes rapture thrill through all my veins,
 Sweet rose of Hazeldean.

Oh! what to us is wealth or rank?
 Or what is pomp or power?
 More dear this velvet mossy bank,
 This blest ecstatic hour;
 I'd covet not the monarch's throne,
 Nor diamond-studded queen,
 While blest wi' thee, and thee alone,
 Sweet rose of Hazeldean.

THE MINSTREL OF THE TYROL.

Written by Jonas B. Phillips. Music by Henry Russell.

The musical score consists of five staves of music in common time, treble clef, and G major. The lyrics are written in a cursive script directly beneath the corresponding musical notes.

From his mountain land, with his harp in hand;

Came a minstrel youth right merrily, And

he sang the lays of his boyhood days, When the

light of hope shone cheerily, When the light of

hope shone cheerily, He sang the tales of his

native vales, And of his fathers bra-ve-ry,

Then with pride he told how his kinsman bold Fell

nobly, ere yield to slavery Oh From his
 mountain land with his harp in hand, Came a
 minstral youth right merrily, And he sang the
 lays of his boyhood days, When the light of hope shone
 cheerily, when the light of hope shone cheerily
 'Mid a gallant throng did that son of song
 Tune his harp, but not so merrily;
 For his thoughts would roam to his distant home,
 To the green hills smiling cheerily.
 With trembling hand, of his fatherland
 He sang with such deep emotion;
 And a tear-drop came as he breath'd the name
 Of the maid of his soul's devotion.
 Oh! 'mid a gallant throng did that son of song
 Tune his harp, but not so merrily;
 For his thoughts would roam to his distant home,
 To the green hills smiling cheerily.

THE OLD AND THE NEW YEAR.

Words by J. B. Phillips. Music by J. P. Knight

Why chime the Bells so mer..ri..ly, why
 seem ye all so gay? Is it because the New Years
 come, and the Old has pass'd a..way? Oh!

can ye look up-on the past and feel no sor-row
now, That thus ye sing so joy-ons-ly and
smiles light ev-ry brow, Oh. if ye can be blithe
and gay, the song trou'l gai-ly on And the
burden be the New Year's come and the Old Years
gone. And the burden &c

The old man gazes on the mirth, he smiles not like the rest;
He sits in silence by the hearth, and seems with grief op-
press'd.

He sees not in the merry throng, the child who was his
pride;

He listens for her joyous song—she is not by his side.

But scarce a twelvemonth she was there, and now he is
alone;

Yet still ye sing the New Year's come, and the Old Year's
gone;

Yet still ye sing the New Year's come, and the Old Year's
gone.

Dance on! dance on! be blithe and gay, nor pause to think
the while!

That ere this year has passed away, ye too may cease to
smile;

For time in his restless flight brings changes sad and
drear,

The sunny hopes of youth to blight, with ev'ry coming year.
But still be happy while ye may, and let the dance go on,
Still gaily sing the New Year's come, and the Old Year's
gone,

Still gaily sing the New Year's come, and the Old Year's
gone.

COME SIT THEE DOWN

Music composed and sung by John Sinclair.

The musical score consists of six staves of music in common time, key signature of one sharp (F#), and a treble clef. The lyrics are integrated into the musical lines. The first two staves begin with the first line of the song. The third staff continues the narrative, mentioning 'many a tale, Of the dangers of the sea, Of the perils of the deep love Where the angry tempests roar; And the rag-ing-bil-lows wild ly dash, Up-on the groaning shore, And the rag-ing billows wild ly dash Up-on the groaning shore.....'. The fourth staff begins with 'Come sit thee down, my bon-ny, bon-ny love,' followed by 'Come sit thee down by me love, And I will tell thee many a tale, Of the dangers of the sea.' The fifth staff concludes the main section of the song.

The skies are flaming red, my love,

The skies are flaming red, love;

And darkly rolls the mountain wave,

And rears its monstrous head;

While skies and ocean blending,

And bitter howls the blast,

And the daring tar, 'twixt life and death,
 Clings to the shatter'd mast!
 And the daring tar, 'twixt life and death,
 Clings to the shatter'd mast!
 Come sit thee down, my bonny, bonny love,
 Comie sit thee down by me, love,
 And I will tell thee many a tale
 Of the dangers of the sea.

SMILE AGAIN MY BONNIE LASSIE.

Words and Music by a Lady.

The musical score consists of six staves of music in common time, treble clef, and G major. The lyrics are written below each staff:

- Staff 1: The moon is blinking O'er the lea
- Staff 2: ken her horn my bon nie las sie But
- Staff 3: tis na half sae dear to me As thy sweet smile
- Staff 4: my bonnie lassie Smile a gain oh smile again
- Staff 5: once a gain my bon nie las sie Theres naught in
- Staff 6: life sae dear to me as thy sweet smile my bonnie lassie

A star is peepin' o'er the lea,
 I ken its light, my ain dear lassie;
 But ah! it looks so lorn tho' bright,
 'Tis just like me without thee, lassie.

Come again, oh come again, once again, my bonnie lassie;
 I'll sing a song o' brighter days, when by thy side, my bonnie lassie.

OLD SCOTLAND, I LOVE THEE!

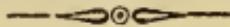
Poetry by Andrew Park, Composed by W. H. Lithgow.

Old Scotland I love thee! thou'rt dearer to
me Than all lands that are girt by the wide-rolling
sea; Tho' a sleep not in sunshine, like Islands a-
far, Yet thou'rt gallant in love, and triumphant in war!
By cloud cover'd hills that look up from the seas,
Wave sternly their wild woods a loft in the breeze;
Where flies the bold Eagle in Freedom on high, Thro'
regions of cloud in its wild na tive sky! For old &c
2nd Verse

O name not the land where the Olive tree grows
O name not the land where the olive-tree grows,
Nor the land of the shamrock, nor land of the rose;
But show me the thistle, that waves its proud head,
Over heroes whose blood for their country was shed!
For old Scotland, I love thee! thou'rt dearer to me
Than all lands that are girt by the wide-rolling sea,
Tho' asleep not in sunshine, like islands afar,
Yet thou'rt gallant in love, and triumphant in war!

Then tell me of bards, and of warriors bold,
Who wielded their brands in the battles of old ;
Who conquer'd and died for their lov'd native land,
With its maidens so fair, and its mountains so grand.

For old Scotland, I love thee ! thou'rt dearer to me
Than all lands that are girt by the wide-rolling sea ;
Tho' asleep not in sunshine, like islands afar,
Yet thou'rt gallant in love, and triumphant in war !



SLEEP ON, MY BELOVED ONE.

Words and Music by Herbert Smythe

Sleep on my be_lov'd one, My Kathleen sleep
on, And dream of the bright days And hopes
that are gone, Un_til in thy slumber Thou
still seem'st to hear, The words which a_lov'd one
Once breath'd in thine ear. Farewell! farewell, my
Kathleen dear, Farewell! Farewell, my Kathleen dear.
May that dream of enchantment
Be oft in my sleep,
When high lash the billows,
When loud roars the deep ;
When my bark bears me swiftly
Far, far from my home,
May the bliss of that moment
To soothe thec oft come !
Farewell ! farewell ! my Kathleen dear.
Farewell ! farewell ! my Kathleen dear.

ROW THEE WEEL, MY BONNIE BUILT WHERRY.

Poetry by Robert Allan. Music by J. P. Clark.

Now row thee weel my bonnie built wherry, I've
 row'd thee lang, and with thee been mer-ry, I've
 row'd thee late, and I've row'd thee ear-ly, I've
 row'd o'er the frith Lochiel and Prince Charlie, then
 row row thee my bon-nie built wher-ry, Then
 row thee weel my bon nie built wher ry,
 Row row thee my bon-nie built wher-ry, I've
 row'd thee lang and with thee been mer-ry.

My wherry was built for the gallant and brave,
 She dances sae light o'er the bonnie white wave—
 She dances sae light through the cloud and the haze,
 And steers by the light of the watchfire blaze.

Then row, row thee, my bonnie built wherry, &c.

But a' that I lov'd on earth is gane,
 And I and my wherry are left alone;
 The blast is blawn that bore them awa'—
 But there is a day that's comin' for a'.

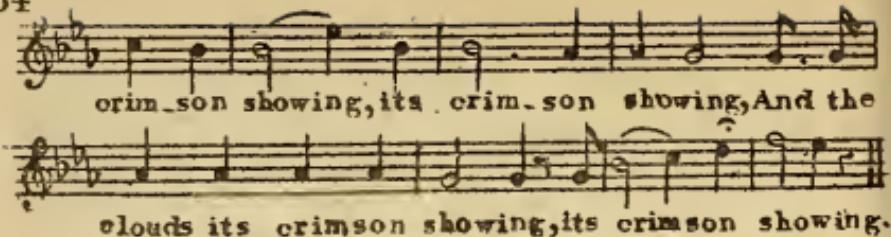
Then row, row thee, my bonnie bnilt wherry, &c.

O COME, SWEET MAID.

33

Written by A. Park. Music by Auber.

The musical score consists of ten staves of music in common time, featuring a treble clef and a key signature of one flat. The lyrics are integrated directly onto the staves. The vocal line begins with "O come sweet Maid with me Where Lugar's stream is flowing While the even-ing sun its race hath run And the clouds its crimson showing". It then repeats the first two lines, followed by "Then O come my sweet Maid with me Where Lu_gars stream is flow ing,While the evening sun its race hath run And the clouds its orimson show ing, My home is mong the hills love Where the zephyrs rev_el free Two mer-ry hearts shall there n_nite in glee; Then come my sweet maid with me Where Lu_gars stream is flow ing, While the even-ing sun its race hath run, And the cloud its crim.on showing, And the clouds its



All day we shall wander forth,

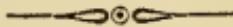
Where the heather-bells are growing;
O'er the mountain-side, with stately pride,
While the summer sun is glowing;

All day, &c.

I'll never dream of care, love!

Though long the day should be;
For dear, my love shall be with thee.
Then come, sweet maid with me,

Where Lugar's stream is flowing;
While the evening sun its race hath run,
And the cloud his crimson showing,
And the cloud his crimson showing.

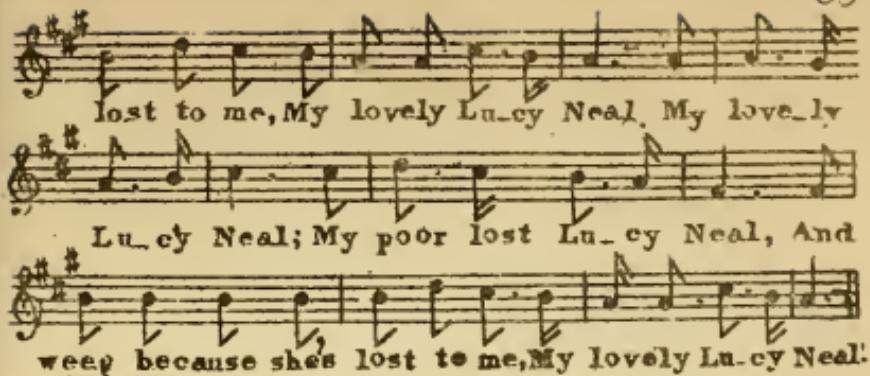


LUCY NEAL.

New words by A. Park.

The musical notation consists of four staves of music in G major, common time. The lyrics are written in a narrative style, describing a life of happiness until meeting Lucy Neal, who has become the object of the singer's affection.

I live'd a life of happiness, Nor love's keen
darts did feel, Until I met a pretty maid Whose
name was Lucy Neal, But ev...er since a votary At
Cupid's shrine I kneel, And weep because shes



Her eyes were bright as evening's star,
 And could such charms reveal,
 That all who look'd upon that face
 Admired sweet Lucy Neal.
 Her oval cheeks like roses were,
 That half their charms conceal;
 Her beauteous brow than snow more fair,
 My lovely Lucy Neal!
 My lovely &c.,

Her voice was sweet, her heart was true,
 Yet o'er that heart did steal
 Some inward grief that silent wore
 The frame of Lucy Neal.
 She seem'd too pure for life and me;
 That wound I could not heal;
 But while I live I'll ne'er forget
 My lovely Lucy Neal.
 My lovely, &c.

At last she faded fast away,
 Till death her eyes did seal,
 And in the flow'ry May of life,
 I lost my Lucy Neal.
 I wander through the world alone,
 And none know how I feel
 The heavy, silent solitude
 I own for Lucy Neal.
 My lovely Lucy Neal,
 My poor lost Lucy Neal;
 O! if she were in life again,
 How happy would I feel.

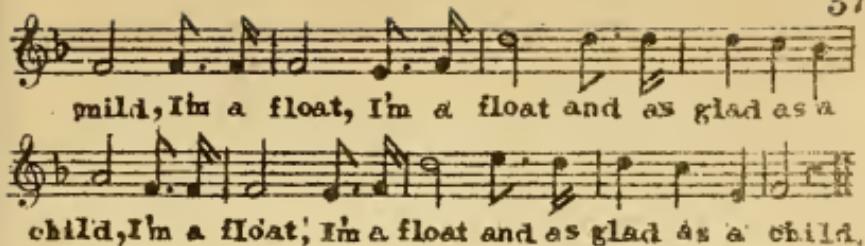
I'M AFLOAT.

Written by Andrew Park. Music by Henry Russell.

The musical score consists of four staves of music in common time, featuring a treble clef and a key signature of one sharp (F#). The lyrics are integrated into the music, appearing below each staff. The first two staves contain the first half of the song's lyrics, while the third and fourth staves contain the second half.

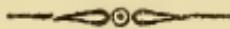
I'm a float I'm a float, like a thing that is
 wild, with heart full of glee as the heart of a
 child! A-way o'er the bil-lows, a-way o'er the
 stream, To revel in joy mid the glad sum-mer
 beam.. I leave care behind me, I throw to the wind,
 All sorrow allied to the earth plodding mind

The music a-round me, the high swelling breeze
 Shall be my companionship on the wide seas, The
 murmur of waters, the clouds lowering nigh; The
 tempests that rush through the night, I dark'nd
 sky; The shadows a-round us but make me more



Oh home of my fathers, so beauteous and blue!
 Whose barques 'mid the breakers so gloriously flew;
 While sea-birds above are so loud in their cry,
 And hurricanes answer with ready reply!
 Those steep decks of fame where our ancestors trod,
 Where Blake and where Nelson had long their abode ;
 Where mariners bold stem the wave and the breeze,
 My barque is my home, and my world is the seas!

The murmur of waters, the clouds lowering nigh,
 The tempests that rush through the night-darken'd sky,
 The shadows around us but make me more mild,
 I'm afloat, I'm afloat, and as glad as a child !
 I'm afloat, I'm afloat, and as glad as a child !



A LIFE ON THE OCEAN WAVE.

Composed and sung by Henry Russell.

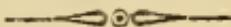
Musical notation for the song 'A life on the ocean wave'. It consists of four staves of music with lyrics underneath. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff continues with a treble clef, a key signature of one sharp, and a common time signature. The third staff continues with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff continues with a treble clef, a key signature of one sharp, and a common time signature.

A life on the o-cean wave A.
 home on the roll-ing deep! Where the scatter'd wa-ters
 rave, And the winds their re-vels keep! A
 home on the roll-ing deep! Where the
 scatter'd wa-ters rave, And the winds their re-vels

keep! Like an eagle caged I pine On this
 dull unchanging shore Oh give me the flashing
 brine The spray and the tempests roar A
 life on the ocean wave A home on the rolling
 deep Where the scatter'd waters rave And the
 winds their revels keep! The winds, the winds, the
 winds their revils keep The winds, &c

Once more on the deck I stand,
 Of my own swift-gliding craft;
 Set sail! farewell to the land,
 The gale follows fair abaft,
 Of my own swift-gliding craft;
 Set sail! farewell to the land,
 The gale follows fair abaft.
 We shoot through the sparkling foam,
 Like an ocean bird set free;
 Like the ocean bird, our home
 We'll find far out on the sea.
 A life on the ocean wave!
 A home on the rolling deep!
 Where the scatter'd waters rave,
 And the winds their revels keep!

The winds, the winds, the winds their revels keep!
 The winds, the winds, the winds their revels keep!



I LO'E THE HILLS OF SCOTLAND.

39

Written by L. McCormick. Music by J. Turnbull.

The musical score consists of eight staves of music in common time, with a key signature of one sharp. The lyrics are integrated into the musical lines. The lyrics are:

I lo'e the hills o' Scotland, may her thistle
proudly wave The emblem of my native land the
mot-to of the brave Thy sons shall guard thy
rocky shore from ev'ry hostile band And in the
cause of lib-er-ty Shall aye the foremost
stand I lo'e the hills o' Scotland may
her thistle proudly wave The emblem of my
na-tive land The mot-to of the brave.

Where is the heart that wadna warm

To hear o' Scotland's weel.

The name alone, it breathes a charm

Her sons shall ever feel.

I lo'e the hills, &c.

Thy sons though far in ither climes,

Still mind the happy spot;

The noisy river, the silver stream,

And ivy-covered cot.

I lo'e the hills, &c.

Home of my youth—my fond de sire

Shall o'er the waters glide,

For aye auld Scotland shall be free,

Free as the swelling tide.

I lo'e the hills, &c.

ALL THINGS LOVE THEE, SO DO I.

Composed by C. E. Horn.

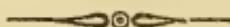
Gentle waves up-on the deep, Murmur soft when
 thou dost sleep, Little birds up-on the tree
 Sing their sweetest songs for thee, their sweet-est
 songs for thee, Cool-ing gales with voices low
 In the tree tops gent ly blow, When thou dost in
 slumbers lie, All things love thee so do I? When thou
 dost in slumbers lie, All things love thee so do I?
 All things love thee, All things love thee, All &c
 When thou wak'st, the sea will pour
 Treasures for thee to the shore;
 And the earth, in plant and tree,
 Bring forth fruit and flow'rs for thee;
 Fruit and flowers for thee;
 Whilst the glorious stars above,
 Shine on thee like trusting love.
 When thou dost in slumbers lie,
 All things love thee, so do I:
 When thou dost in slumbers lie,
 All things love thee, so do I.
 All things love thee,
 All things love thee,
 All things love thee, so do I.

Poetry by A. Park. Music by W. H. Lithgow.

There's beauty in the dew_y drops Couch'd on
 the fragrant ro_ss_y tree, That minds me of the
 vest_ al hopes That spark_le in my
 Ma_ry's eye, There's brightness in the stars a bove
 When mir rord soft in lake or sea, That wakens in my
 heart new love, And minds me o' my Ma_ry's e'e.

There's mildness in the lady moon,
 When from the sun's red glances she
 Is blending with the sky at noon,
 That minds me of my Mary's e'e.
 There's gladness in each varying turn,
 Of summer's sportive honey bee,
 That makes my conscious bosom burn,
 And minds me of my Mary's e'e.

There's azure in the violet,
 That breathes a sacred spell to me,
 When its fond eyelids open sweet,
 That minds me of my Mary's e'e.
 There's not a fleeting, fairy sight,
 By grassy mead or upland free,
 By sunny noon, or moonlit night,
 But minds me of my Mary's e'e.



WHAT'S A' THE STEER KIMMER.

Jacobite.

What's a the steer kimmer, what's a the .
steer, Charlie he is landed, and he will soon be
here, Go lace your bod dice Blue Las sie,
Lace your boddice, Blue, Put on your Sun day
claithes, and trim your Cap a new, For I'm .
right glad a heart kimmer, right glad a heart, I
hae a Bonnie breast knot, and for his sake I'll
wear't, Sin Charlie is come hame, we haе nae cause
to fear, Bid the neigh-bours all come .
down, and wel- come Char-lie here.

Oh! what is he like, kimmer?

What is he like?

He's like a bonnie Scottish lad,

(As ye were like langsyne.)

He luiks and moves, as weel he may,

Like ane o' princely line—

An' weel he sets the bannet blue

Upon his manly broo.

THE IVY GREEN.

Written by Charles Dickens. Composed by Henry Russell.

The musical score consists of eight staves of music in common time, featuring a treble clef and various key signatures (G major, F major, D major, C major, G major, F major, D major, C major). The lyrics are integrated into the music, appearing below each staff. The lyrics describe the ivy's growth over ancient ruins, its role in providing food for a hermit, and its ability to thrive in lifeless environments.

Oh a dainty plant is the I-vy green That
creepeth o'er ru-ins old Of right choice food
are his meals I ween In his cell so lone and cold

The walls must be crumbled the stones decay'd To
pleasure his dain-ty whim And the mouldring dust
that years have made Is a mer-ry meal for him

Creeping where no life is seen A rare old plant is the
I-vy green Oh Creeping where no life is seen A
rare old plant is the I-vy green Creeping

Creeping Creeping where no life is seen
Creeping Creeping A rare old plant is the Ivygreen

Fast he stealeth on, tho' he wears no wings,
 And a staunch old heart has he;
 How closely he twineth, how tight he clings,
 To his friend the huge oak tree;
 And slyly he traileth along the ground,
 And his leaves he gently waves,
 As he joyously hugs and crawleth round
 The rich mould of dead men's graves.
 Creeping where, &c.

Whole ages have fled and their works decay'd,
 And nations have scatter'd been;
 But the stout old Ivy shall never fade
 From its hale and hearty green:
 The brave old plant in its lonely days
 Shall fatten upon the past;
 For the stateliest building man can raise,
 Is the Ivy's food at last.
 Creeping where, &c.

—○—
RUTH.

Words by A. Park. Music adapted to a favourite German Melody.

Entreat me not to leave thee Nor to return
 from fol low ing thee, The thought a las doth
 grieve me, For where should I so hap py be
 Ill go where e'er thou go...est How ev...er hard thy
 fate should be, And a...ny grief thou knowest I
 shall a...sharer be with thee, I shall &c

Thy people also shall be mine,—

45

Thy home shall be my loved abode;

I'll worship at thy sainted shrine;

Thy God shall also be my God!

And where thou diest I shall die,

And there shall I be buried too;

If aught but death part thee and I,

May worse than death the act pursue!

Entreat me not to leave thee,

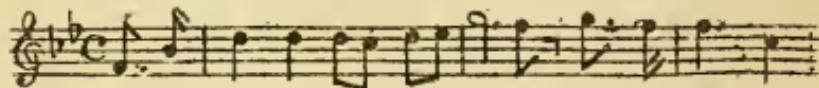
Nor to return from following thee;

The thought doth wildly grieve me,

For where should I so happy be?

WHY AM I THUS FORSAKEN?

Words by Marros. Music by Bellini.



Oh why am I thus forsaken Can no fond love

now a-waken Those dear looks that once were

taken as end-less love, as end-less love by

me? Though thine eye is fondly rov-ing On some

o-ther one worth lov-ing, Yet thy heart still.

disapproving Oh it can ne'er Oh! it can ne'er a

traitor be Yet thy heart still disapproving Thy heart

still disapproving Oh! can &c.

THE BRAES OF ARDGOWAN.

Music adapted to a favourite Scotch Air. Written by
W H Alexander.

The musical score consists of eight staves of music in common time, with a key signature of one flat. The lyrics are written below each staff, corresponding to the melody. The lyrics are as follows:

The braes of Ard-gowan so bonnie and green,
What scenes of affection and love hae ye seen,
What fond hearts hae throb'd in yon time
seen, What fond hearts hae throb'd in yon time
hallow'd bowers, What bright eyes hae gazed on
yon dew spangld flowers, I came to you
lightsome I came to you gay, I strayed by yo
thoughtless as youngsters might stray, For I
never till then felt the souls deeper thrill, Till
then I met Ma-ry my, own Ma-ry still, The
braes of Ard-gowan so bonnie and green, What
scenes of affection and love hae ye seen, What
fond hearts hae throb'd in yon time hallow'd bowers,



What bright eyes hae gazed on you dew &c.

'Twere rude at first meeting, love's homage to sigh,
Tho' we read its response on the tale-telling eye;
But I whispered "good e'en," and I thought from the tone
Of her sweet liced voice, she might yet be my own.

Braes of Ardgowan, &c.

Oh, why need I tell of love's frolics and wiles,
Of the tongue saying *no, no*, while *yes* said the smiles;
Time fled with his changes, and now 'tis my pride
To sing that sweet Mary's my own blooming bride.

Braes of Ardgowan, &c.

THE MINATURE.

Written by G. P. Morris. Composed by Joseph P. Knight.

William was holding in his hand The likeness
of his wife Fresh, as if touch'd by fairy wand, With
beauty grace and life. He almost thought it.
spoke He gaz'd up on the treasure still, Ab-
sorb'd delighted and amaz'd, To view the artist's skill.

This picture is yourself, dear Jane,
'Tis drawn to nature true;
I've kiss'd it o'er and o'er again,
It is so much like you.

"And has it kiss'd you back, my dear?"
"Why, no, my love," said he;
"Then William it is very clear,
'Tis not at all like me."

WHĀ WADNA FECHT FOR CHARLIE?

Sung by Wilson at the Queen's Concert Rooms, Hanover Square, &c.

Whā wadna fecht for Charlie? Whā wadna
draw the sword? Whā wadna up and rally
At the roy-al Princes word? Think on Scotias
ancient heroes Think on fo-reign foes repell'd,
Think on glorious Bruce and Wallace Who the proud
--surpers quell'd Whā wadna fecht for Charlie?
Whā wadna draw the sword? Whā wadna
.up and rally At the roy-al Princes word
Rouse, rouse, ye kilted warriors!
Rouse, ye heroes of the north!
Rouse, and join your chieftain's banners,
'Tis your Prince that leads you forth!
Shall we basely crouch to tyrants?
Shall we own a foreign sway?
Shall a royal Stuart be banish'd,
While a stranger rules the day?
Whā wadna fecht, &c
See the northern clans advancing!
See Glengarry and Lochiel!
See the brandish'd broadswords glancing!
Highland hearts are true as steel.

Now our Prince has raised his banner,
Now triumphant is our cause;
Now the Scottish lion rallies,
Let us strike for Prince and laws!
Wha wadna fecht, &c.

49

O SISTER DEAR!

Words by Alphonso. Music by Auber.

The musical score consists of eight staves of music in common time, treble clef, and a key signature of one sharp. The lyrics are written below each staff:

- O Sister dear, why that sad sigh,
- Oft I hear thy bosom heaving, Can
- heart so young as thine be grieving
- why do tears bedim thine eye, Then
- tell me alli and be sincere;
- Smile to me, O sis - ter dear!
- Smile to me, O sis - ter dear!

Oft midnight dreams reveal to me,
Pictures bright in sunshine glowing;
When with mirth thy heart o'erflowing,
Made thy looks so glad and free.
Chase away that falling tear,
Smile to me, O sister dear,
Smile to me, O-sister dear!

WHERE THE BEE SUCKS.

The Music by Dr. Arne. Arranged by S. Nelson.

Where the Bee sucks, there lurk I, In a
 Cow-slip's bell I lie; There I couch when owls do
 cry, when owls do cry, when owls do cry; On a
 bats back do I fly.
 do I fly, Af-ter sun-set mer-ri-ly,
 mer-ri-ly, af-ter sun-set mer-ri-ly.

Merrily, merrily shall I live now,
 Under the blossom that hangs on the bough,

Merrily, merrily shall I live now,
 Under the blossom that hangs on the bough,
 Under the blossom that hangs on the bough.

Merrily, merrily shall I live now,
 Under the blossom that hangs on the bough,

Merrily, merrily shall I live now,
 Under the blossom that hangs on the bough,
 Under the blossom that hangs on the bough.

O BEAUTEOUS NIGHT!

Written by A. Park. Music by Donizetti.

Oh! Beauteous night With moon so bright
 How fair the skies Lit with those million

eyes The boundless blue A-round is
 spread Like spangled floor where Angels.
 tread, No winds are sigh-ing, No clouds are
 fly-ing But all is tip'd with light, Oh beanteous
 night! Oh beanteous night! Oh, beanteous
 night. Oh! beanteous night! Oh! beanteous
 night! No shadows form comes near thee dreari-
 ly No tempest no but all looks cheerily.

Oh! beanteous night,
 With moon so bright;
 How fair the skies,
 Lit with those million eyes!
 The boundless blue around is spread,
 Like spangled floor where angels tread!
 The wind reposes,
 Soft as on roses,
 And echo bound,
 Has lost its sound,
 Oh! beanteous night, with moon so bright!
 Oh! beanteous night, Oh! beanteous night!
 No shadows shall come near thee drearily;
 No tempest, no! but all looks cheerily.
 No tempest strong shall harm thee, sweet night,
 O! beanteous night.



THE QUEEN OF MAY

Written by Alfred Tennyson Music by William R. Dempster.

The musical score consists of five staves of music in common time, key signature of one sharp (F#). The lyrics are written in a cursive hand directly beneath the corresponding musical notes. The lyrics are:

You must wake and call me ear-ly, call me
 ear-ly, mo-ther dear; To-mor-row'll be the
 hap-piest time of all the glad New-year; Of
 all the glad New year, mo-ther, the
 maddest, merriest day; For I'm to be Queen o'the
 May, mo-ther, I'm to be Queen o'the May.

I sleep so sound all night, mother, that I shall never awake
 If you do not call me loud when the day begins to break;
 But I must gather knots of flowers, and buds and garlands
 gay,
 For I'm to be Queen o' the May, mother, I'm to be Queen o'
 the May.

Little Elsie shall go with me to-morrow to the green,
 And you'll be there too, mother, to see me made the Queen;
 The shepherd lads on every side 'll come from far away,
 And I'm to be Queen o' the May, mother, I'm to be Queen
 o' the May.

All the valley, mother, will be fresh, and green, and still,
 And the cowslip and the crowfoot are over all the hill;
 The rivulet in the flowery dale will merrily glance and play,
 For I'm to be Queen o' the May, mother, I'm to be Queen o'
 the May.

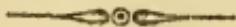
ANNIE LAURIE.

The favourite Scotch Ballad, as sung by Jenny Lind.

Maxwellton braes are bonnie, Where early,
fa's the dew, And it's there that Annie Laurie Gied
me her promise true, Gied me her promise
true; Which ne'er for got will be: And for
bonnie Annie Laurie I'd lay me down and dee.

Her brow is like the snaw-drift,
Her throat is like the swan,
Her face, it is the fairest
That e'er the sun shone on;
That e'er the sun shone on,
And dark blue is her e'e;
And for bonnie Annie Laurie
I'd lay me down and dee.

Like dew on the gowan lying,
Is the fa' o' her fairy' feet;
And like winds in summer sighing,
Her voice is low and sweet;
Her voice is low and sweet,
And she's a' the world to me,
And for bonnie Annie Laurie
I'd lay me down and dee.



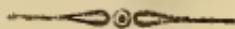
BANKS OF ALLAN WATER.

Words by M. G. Lewis. Music by C. E. Horn

On the banks of Allan water, When the
sweet spring time did fall, Was the miller's lowely
daughter, Fairest of them all, For his bride a
soldier sought her, And a winning tongue had he, On
the banks of Allan water, None so gay as she.

On the banks of Allan water,
When brown autumn spreads its store,
There I saw the miller's daughter,
But she smiled no more.
For the summer grief had brought her,
And her soldier false was he;
On the banks of Allan water,
None so sad as she.

On the banks of Allan water,
When the winter snow fell fast,
Still was seen the miller's daughter,
Chilling blew the blast.
But the miller's lovely daughter,
Both from cold and care was free,
On the banks of Allan water,
There a corse lay she!



THERE'S NOTHING TRUE BUT HEAVEN.

55

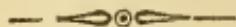
*Words by Thomas Moore. Adapted by John Turnbull,
from a melody by Louis Spohr.*

The musical score consists of five staves of music in common time, featuring a key signature of one sharp (F#). The lyrics are integrated into the musical lines, with some words underlined. The lyrics are:

This world is all a fleet-ing show, Nor
 man's ill.u.sion given, This world is all a.
 fleeting show For man's ill.u.sion given;
 The smiles of joy, The tears of woe,
 De.ceit ful shine, De.ceit ful flow;
 There's nothing true but Heaven, True's nothing true
 but Heaven, There's no_thing true but Heaven.

Poor wand'lers of a stormy day,
 From wave to wave we're driv'n;
 And fancy's flash, and reason's ray,
 Serve but to light the troubled way.
 The smiles of joy, &c.

And false the light on glory's plume,
 As fading hues of even;
 And love and hope, and beauty's bloom ,
 Are blossoms gather'd for the tomb.
 'The smiles of joy, &c.



THE WARRIOR'S JOY.

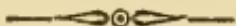
Words from the French. Music by Gung'l.

The musical score consists of eight staves of music in common time, featuring a key signature of one sharp (F#). The lyrics are written in French, with some words in English, and are aligned with the corresponding musical notes. The lyrics are:

Glad, glad my Sire shall be When he knows this
 trophy won, This makes it dear to me
 For I am his on-ly Son, Oft have I proudly
 rush'd Where fought the true and brave, Now.
 glo ry's badge is won I would my Country save
 I shall wear it ev-er and be braver too And
 fonder be of France because her sons are true;
 O that the feeling which fills my heart with
 joy Were witness'd by my father, exclaimed the
 no-ble Boy. Let not con-ten-tions reign, War

is a desperate thing! And lovely France is
 free a-gain, France then thy praise I sing
 Fals-hood shall fall but truth shall re-main And
 peace shall wavs her olive branch a-gain And
 free a-mid the bat-tle field When dauntless
 men ad-vance The ty-rrant shall lay
 down his shield And bow to mighty France.

*Note.—An incident connected with this song, and on which the words are founded, is here worth relating:—“A young Frenchman, named Hyncinth Martin, an officer of the 13th Battalion, having been engaged during the late revolution in France in routing the insurgents, a flag planted by them on a barricade in the Rue Monimontant, was taken by the young officer amidst a shower of bullets. The commanding officer observing this daring feat, had the youth sent to General Lamorciere, at the National Assembly, where he was immediately introduced to General Cavaignac, who, after embracing him affectionately, took from his own breast a cross of the legion of honour, and decorated the young soldier with it, saying, you have well deserved it.’ The youth exclaimed, ‘How happy will my father be,’ and wept for joy. The music is most spirited and characteristic of the words.”—*Vide French Song.**



THE ARCHERS' SONG.

Written by A. Park. Music by Rossini.

A band of merry Archers we, In joy, in joy
 compete to day; Manly our sport, and ever free,
 No hearts beat half so gay ; A band of merry
 Archers we, In joy, in joy compete to day,
 Manly our sports and ever free, No hearts beat
 half so gay, With hopeful eye we bend the bow,
 As o'er the lawn we gladly rove, And strike more
 true than Cupid too, Can strike the fond heart of
 love; A band of mer-ry Arch-ers we, In
 joy, in joy compete to day, Manly our sport and
 e-ver free, No hearts beat half so gay, A band
 of merry Archers we In joy in joy compete to

day, Manly our sport and ever free, No &c.

So let us bend the graceful bow,—

A pastime fitting for a king;
And let the arrow swiftly go—

In music from the string.
So let us bend, &c.

And may we behold more archers bold,

Assembled gaily in the plain;

It has been so in the times of old,

May we soon see the like again.

A band of merry archers, &c.

DRINK TO ME ONLY.

For Three Voices.

Drink to me on ly with thine eyes, And

Drink to me on ly with thine eyes, And

I will pledge with mine; Or leave a kiss with

I will pledge with mine; Or leave a kiss with

in the cup, And I'll not ask for wine.

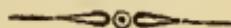
in the cup, And I'll not ask for wine.

AWAY, MY GALLANT BARK.

Written by A. Park. Music by A. D. Thomson.

A-way, a-way, my gal-lant barque, A-
cross the deep blue sea; Bound nobly as the
dancing waves, And as the winds be free; Thy
snow-white sails their bosoms fill, Thy pennat, streams
on high; Then on, then on my gallant barque Be
neath that sun bright sky Beneath, Be-
neath, Be...neath that sun..bright sky..

O that thou wert a thing of life,
To feel and think like me;
Then through the salt and surgy waves,
More gladly would'st thou flee;
With thought thou'dst travel hand in hand!
More swift than tempests sweep,
Then on, then on, my gallant bark,
Along the princely deep,
Along, along, along the princely deep.



I NE'ER FOUND ONE LIKE THEE. 61

Words by W. H. Alexander. Music by A. Macgoun

O'er many a lonely vale O'er
many a shining sea I've swept through
calm and gale but ne'er found one like
thee, More sweet than morning's dawn yet.
light as star of een More light than
feet of fawn When bounding o'er the green O'er
many a lonely vale O'er many a shining
sea I've swept through calm and gale, but
ne'er found one like thee.

The warblers of the grove
Have charmed my listening ear.
Yet ah, they ne'er could move
Like thee, affection's tear.
O'er many, &c.

Then come my love this night—
We'll seek some lonely isle,
Where all that's fair and bright,
Shall centre in thy smile.
O'er many, &c.

Written by Thomas Campbell. Music by Dr. Callcott.

The musical score consists of eight staves of music in common time, with a key signature of one sharp. The lyrics are integrated into the music, appearing below the notes. The lyrics are:

Ye Mariners of England That guard your native
seas, Whose flag has braved a thousand years The
battle and the breeze, Your glorious standard
launch again To match another foe... As they
sweep thro' the deep, As they sweep thro' the deep
As they sweep thro' the deep, When the
stormy winds do blow, When the stormy winds do
blow, When the stormy winds do
blow, When the stormy winds do blow.

Britannia needs no bulwark, no towns along the steep,
Her march is o'er the mountain wave, her home is on the
deep,
With thunders from her native oak she quells the floods be-
low,
As they roar on the shore when the stormy winds do blow.

The meteor flag of England shall yet terrific burn,
 'Till danger's troubled night depart, and the star of peace
 return.

Ther, then ye ocean warriors, our song and feast shall flow,
 To the fame of your name when the winds have ceased to
 blow.

RULE BRITANNIA.

Written by Thomson. Music by Dr. Arne

When Bri-tian first, at Heav'n's command.
 A - rose from out the a - zure main,
 A rose a rose from out the a zure main,
 This was the Charter, the Charter of the land And
 guardian An-gels sung this strain: Rule, Britannia.
 Bri-tan-nia rule the waves, Britons ne-ver will be slave.

The nations not so blest as thee
 Must in their turns to tyrants fall;
 While thou shalt flourish great and free,
 The dread and envy of them all.

Rule, Britannia, &c.

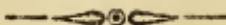
Still more majestic shalt thou rise,
 More dreadful from each foreign stroke.
 As the loud blast that tears the skies,
 Serves but to root thy native oak.

Rule, Britannia, &c.

Thee haughty tyrants ne'er shall tame ;
 All their attempts to bend thee down
 Will but arouse thy generous flame,
 To work their woe and thy renown.
 Rule, Britannia, &c.

To thee belong the rural reign,
 Thy cities shall with commerce shine ;
 All thine shall be the subject main,
 And ev'ry shore it circles thine.
 Rule, Britannia, &c.

The Muses, still with Freedom found,
 Shall to thy happy coasts repair ;
 Blest Isle ! with matchless beauty crown'd,
 And manly hearts to guard the fair.
 Rule, Britannia, Britannia rule the waves,
 Britons never will be slaves.



CATCH FOR THREE VOICES.

1 *White sand and grey sand,* ...

2 *Who'll buy my grey sand?* ...

3 *Who'll buy my grey sand?* ...

THE END,

GLASGOW.

Published by MITCHISON & C° 112 Buchanan St.



